

1225-1238

1. Lowe . Te deum.
2. Mmra sara. 124. 1-48
3. Lume petzen.

F. F. Calo, Professor
hunc librum voluit esse
bibliothecae gymnasii
Mariani Stettinensis
cujus ipse et discipulus fuit
et magister
anno MDCCCLXXII.

h. II. 122

TE DEUM

für Chor und Orchester

auf die Huldigung

Se. Majestät

des Königs von Preussen

FRIEDRICH WILHELM IV

componirt

OF C. LÖWE,

Berlin bei C. F. W. Beck

TE DEUM

für Chor und Orchester

auf die Huldigung

Sr. Majestät

des Königs von Preussen

FRIEDRICH WILHELM IV

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OF C. LÖWE,



Op. 11

P. 1. & Rth.

Berlin bei Ed. Bole & G. Bock.

Jäger, Strasse 42.

501.

MARIENSTIFTSGYMNASIUM
STETTIN



1236

TE DEUM.

3

C. Loewe.

Allegro pomposo.

Violino I^o

Violino II^o

Viola.

Flauti.

Oboi.

Clarineti in C.

Fagotti.

Corni in C.

Tre Clarini in C.

III Timpani G.C.D.

Trombone Alto.

Tromboni di Basso e Tenore.

Panaro pet.e.grand.

Contra Fagotto oder Engl. Basshorn.

Soprano.

Alto.

Tenore.

Basso.

Violoncello.

Basso.

Piano.

Allegro pomposo.

te ae - ter - num pa - trem om - nis ter - ra ve - ne - ra - tur. Ti - bi om - nes an - ge - li ti - bi

te ae - ter - num pa - trem om - nis ter - ra ve - ne - ra - tur. Ti - bi om - nes an - ge - li ti - bi

te ae - ter - num pa - trem om - nis ter - ra ve - ne - ra - tur. Ti - bi om - nes an - ge - li ti - bi

te ae - ter - num pa - trem om - nis ter - ra ve - ne - ra - tur. Ti - bi om - nes an - ge - li ti - bi

te ae - ter - num pa - trem om - nis ter - ra ve - ne - ra - tur. Ti - bi om - nes an - ge - li ti - bi

coe - li et uni - ver - sae po - tes - ta - tes, ti - bi Che - ru - bim, et Se - ra - phim, inces - sa - bi - li

coe - li et uni - ver - sae po - tes - ta - tes, ti - bi Che - ru - bim, et Se - ra - phim, inces - sa - bi - li

coe - li et uni - ver - sae po - tes - ta - tes, ti - bi Che - ru - bim, et Se - ra - phim, inces - sa - bi - li

coe - li et uni - ver - sae po - tes - ta - tes, ti - bi Che - ru - bim, et Se - ra - phim, inces - sa - bi - li

This image shows a page from a musical score, likely for a large ensemble or orchestra. The score is written on multiple staves, with some staves containing lyrics. The notation is complex, featuring many beamed sixteenth notes and rests. The score is divided into systems, with some staves containing lyrics like 'tus' and 'Sane'. The page is numbered 11 in the top right corner. The notation includes various musical symbols such as clefs, time signatures, and dynamic markings. The overall style is that of a traditional musical score, with a focus on rhythmic complexity and melodic lines.

This page of musical notation is divided into several systems. The upper systems feature complex instrumental or organ parts, characterized by dense, beamed sixteenth and thirty-second notes, suggesting a fast, rhythmic passage. Below these are staves for voices, with lyrics such as "tus", "Sanctus", and "Do" visible, indicating a liturgical or sacred context. The lower systems return to complex instrumental or organ parts, continuing the dense, rhythmic texture. The notation is typical of a 19th-century musical score, with clear staff lines, notes, and lyrics.

41

mi nus De us Sa ba oth ! pleni sunt coeli, coe li et terrae
mi nus De us Sa ba oth pleni sunt coeli, coe li et terrae
mi nus De us Sa ba oth pleni sunt coeli, coe li et terrae
mi nus De us Sa ba oth pleni sunt coeli, coe li et terrae

tr tr

Ret B. 501.

majestatis glori ae tu ae ! Te glo ri o sus A posto lorum chorus te prophe tarum lau da bi lis
 majestatis glori ae tu ae ! Te glo ri o sus A posto lorum chorus te prophe tarum lau da bi lis
 majestatis glori ae tu ae ! Te glo ri o sus A posto lorum chorus te prophe tarum lau da bi lis
 majestatis glori ae tu ae ! Te glo ri o sus A posto lorum chorus te prophe tarum lau da bi lis

numerus, te martyrum candi- datus laudat ex- er- ci- tus. Te per- or- hem ter- ra- rum
 numerus, te martyrum candi- datus laudat ex- er- ci- tus. Te per- or- hem ter- ra- rum
 numerus, te martyrum candi- datus laudat ex- er- ci- tus. Te per- or- hem ter- ra- rum
 numerus, te martyrum candi- datus laudat ex- er- ci- tus. Te per- or- hem ter- ra- rum

Bet B. 501.

tr

tr

tr

Inc.

due.

due.

sanctaconfite tur ec clesi a patrem im mensae im mensae majes ta tis ve ne randum et

sanctaconfite tur ec clesi a patrem im mensae im mensae majes ta tis ve ne randum et

sanctaconfite tur ec clesi a patrem im mensae im mensae majes ta tis ve ne randum et

sanctaconfite tur ec clesi a patrem im mensae im mensae majes ta tis ve ne randum et

tr

tr

u n i c u m v e r u m t u u m f i l i u m s a n c t u m q u o q u e p a r a c l e t u m s p i r i t u m.

u n i c u m v e r u m t u u m f i l i u m s a n c t u m q u o q u e p a r a c l e t u m s p i r i t u m.

u n i c u m v e r u m t u u m f i l i u m s a n c t u m q u o q u e p a r a c l e t u m s p i r i t u m.

u n i c u m v e r u m t u u m f i l i u m s a n c t u m q u o q u e p a r a c l e t u m s p i r i t u m.

Tempo moderato ad libitum.

Soprano Solo. Tu rex glo-ri-ae Je-su Chri-ste, tu pa-tris sempi-ternus es fi-li-us!

Alto Solo. Tu rex glo-ri-ae Je-su Chri-ste, tu pa-tris sempi-ternus es fi-li-us!

Tenore alto Solo. Tu rex glo-ri-ae Je-su Chri-ste, tu pa-tris sempi-ternus es fi-li-us!

Tenore basso Solo. Tu rex glo-ri-ae Je-su Chri-ste, tu pa-tris sempi-ternus es fi-li-us!

Basso Solo. Tu rex glo-ri-ae Je-su Chri-ste, tu pa-tris sempi-ternus es fi-li-us!

tu ad li-be-ran-dum suscep-tu-rus ho-mi-nem non hor-ru-is-ti vir-gi-nis u-te-rum.

tu ad li-be-ran-dum suscep-tu-rus ho-mi-nem non hor-ru-is-ti vir-gi-nis u-te-rum.

tu ad li-be-ran-dum suscep-tu-rus ho-mi-nem non hor-ru-is-ti vir-gi-nis u-te-rum.

tu ad li-be-ran-dum suscep-tu-rus ho-mi-nem non hor-ru-is-ti vir-gi-nis u-te-rum.

tu ad li-be-ran-dum suscep-tu-rus ho-mi-nem non hor-ru-is-ti vir-gi-nis u-te-rum.

tu de vic-to mor-tis a-cu-le-o a-pe-ru-is-ti cre-den-ti-bus regna coe-lo-rum.

tu de vic-to mor-tis a-cu-le-o a-pe-ru-is-ti cre-den-ti-bus regna coe-lo-rum.

tu de vic-to mor-tis a-cu-le-o a-pe-ru-is-ti cre-den-ti-bus regna coe-lo-rum.

tu de vic-to mor-tis a-cu-le-o a-pe-ru-is-ti cre-den-ti-bus regna coe-lo-rum.

tu de vic-to mor-tis a-cu-le-o a-pe-ru-is-ti cre-den-ti-bus regna coe-lo-rum.

tu ad dex-teram De-i se-des in glo-ri-a pa-tris, ju-dex cre-de-ris es se-ven-tu-rus.

tu ad dex-teram De-i se-des in glo-ri-a pa-tris, ju-dex cre-de-ris es se-ven-tu-rus.

tu ad dex-teram De-i se-des in glo-ri-a pa-tris, ju-dex cre-de-ris es se-ven-tu-rus.

tu ad dex-teram De-i se-des in glo-ri-a pa-tris, ju-dex cre-de-ris es se-ven-tu-rus.

tu ad dex-teram De-i se-des in glo-ri-a pa-tris, ju-dex cre-de-ris es se-ven-tu-rus.

This musical score is for a large ensemble, featuring multiple staves for woodwinds, brass, strings, and vocal soloists/choir. The score is written in G major (one sharp) and common time (C). The tempo is marked 'Tempo 19'. The music is characterized by dense, rhythmic patterns, particularly in the woodwinds and strings, which often play sixteenth-note passages. The vocal parts enter with the lyrics 'usque in ae-ter-num in ae-ter-num' and 'per sin-gulos di-es bene-di-ci-mus'. The score includes various dynamic markings such as *f* (forte), *cres.* (crescendo), *p* (piano), *mf* (mezzo-forte), and *num.* (numeral). The vocal parts are arranged in four staves, with the lyrics written below the notes. The instrumental parts are arranged in groups of four staves each, with woodwinds in the upper staves and strings in the lower staves. The score is divided into two systems, with the first system ending at measure 16 and the second system beginning at measure 17.

usque in ae-ter-num in ae-ter-num per sin-gulos di-es bene-di-ci-mus

usque in ae-ter-num in ae-ter-num per sin-gulos di-es bene-di-ci-mus

usque in ae-ter-num in ae-ter-num per sin-gulos di-es bene-di-ci-mus

usque in ae-ter-num in ae-ter-num per sin-gulos di-es bene-di-ci-mus

This block contains the continuation of the musical score from the previous system. It features the same instrumental and vocal parts, continuing the dense rhythmic patterns and the vocal entries. The tempo remains 'Tempo 19'. The score concludes with a final measure, marked with a double bar line and repeat dots. The publisher's name 'B. & B. CO.' is printed at the bottom center of the page.

B. & B. CO.

te, et lau-damus nomen tuum in seculum se-cu-li in seculum seculi

te, et lau-damus nomen tuum in seculum se-cu-li in seculum seculi

te, et lau-damus nomen tuum in seculum se-cu-li in seculum seculi

te, et lau-damus nomen tuum in seculum se-cu-li in seculum

in seculum se - cu - li Dig - na re Do mine di - e is - to si -

in seculum se - cu - li Dig - na re Do mine di - e is - to si -

in seculum se - cu - li Dig - na re Do mine di - e is - to si -

seculi in se - culum se - cu - li Dig - na re Do mine di - e is - to si -

Ret R. sol.

ne pec-ato nos cus-to di-re. Mi-se-re-re nostri Do-mi-ne fi-at mi-se-ri

ne pec-ato nos cus-to di-re. Mi-se-re-re nostri Do-mi-ne fi-at mi-se-ri-cordi-a

ne pec-ato nos cus-to di-re. Mi-se-re-re nostri Do-mi-ne fi-at mi-se-ri-cordi-a

ne pec-ato nos cus-to di-re. Mi-se-re-re nostri Do-mi-ne fi-at mi-se-ri-cordi-a

cordi a tu a tu a Domine su per nos quem admo dum sper a vimus in te
 tu a tu a Domine su per nos quem quem ad mo dum quem ad mo
 cordi a tu a tu a Domine super nos quem admo dum sper a vimus in te
 tu a tu a Domine su per nos quem ad mo dum quem ad mo

B. C. B. 701.

spe- ra- vi- mus in te! in te Domine spe- ra- vi- non con- fundar in ae-

dum spe- ra- vi- mus in te! in te Domine spe- ra- vi- non con- fundar in ae-

spe- ra- vi- mus in te! in te Domine spe- ra- vi- non con- fundar in ae-

dum spe- ra- vi- mus in te! in te Domine spe- ra- vi- non con- fundar in ae-

[illegible]

This page of a musical score, page 21, contains a complex arrangement of musical staves. The top section features a dense orchestral or instrumental arrangement with multiple staves, including woodwinds, strings, and possibly brass, characterized by rapid sixteenth-note passages. Below this, there are several vocal staves, likely for a choir or soloists, with lyrics written underneath. The lyrics are: "ae - ter - num", "ae - ter - num", "ae - ter - num", and "ae - ter - num". The bottom section of the page shows a continuation of the instrumental music, with a prominent bass line and other supporting parts. The score is written in a traditional musical notation style, with various clefs, time signatures, and dynamic markings.